

**Blue Film Distribution**

**presents**

**a Shooting Hope and Blue Film production**

# BEKET



*" ALL OF OLD. NOTHING ELSE EVER.  
EVER TRIED. EVER FAILED.  
NO MATTER.  
TRY AGAIN. FAIL GAIN.  
FAIL BETTER"*

**Samuel Beckett**

*FR/008*

**a film by Davide Manuli**



61°  
Festival del film Locarno  
6-16 | 8 | 2008  
Concorso Cineasti del Presente



presents

a film produced by  
**Bruno Tribbioli Alessandro Bonifazi Davide Manuli**

a Shooting Hope and Blue Film production

# BEKET

written and directed by  
**Davide Manuli**



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<b>Written and directed by</b>	Davide Manuli
<b>Cast</b>	Luciano Curreli – Freak Jerome Duranteau – Jaja’ Fabrizio Gifuni – Agente Zero Sei Roberto “Freak” Antoni – Mariachi e Oracolo
Special guest star	Paolo Rossi – Agente Zero Otto
Boxing champion	Simone Maludrottu – Se Stesso
and with	Simona Caramelli – Eva
<b>Cinematography</b>	Tarek Ben Abdallah
<b>Editing</b>	Rosella Mocci
<b>Original soundtrack</b>	Miss Kittin’ & The Hacker, “Freak” Antoni, Alessandra Mostacci, Stefano Ianne, Massimiliano Cigala, Marco Saveriano
<b>Set designer</b>	Mario Courier
<b>Costumes</b>	Valentina Stefani
<b>Sound</b>	Marco Fiumara
<b>Mixing</b>	Fabio Cerretti per Studio 16
<b>Visual Effect</b>	Fulvio Sturniolo for Automa Studio
<b>Poster Design</b>	Gianluca Sigurani
<b>Graphics</b>	Antonio Covato
<b>Produced by</b>	Davide Manuli Bruno Tribbioli Alessandro Bonifazi
<b>with the co-operation of</b>	Medio Campidano Provincial Council Union of “Alta Gallura” City Councils Delphina Hotels & Resorts Cocoon Art Gianluca Vassallo



<b>Country</b>	Italy
<b>Year of production</b>	2009
<b>Location</b>	Sardinia and Umbria
<b>Duration</b>	80'
<b>Format</b>	35 mm. B/W
<b>Sound</b>	Dolby Digital SR
<b>Press Office</b>	Lionella Bianca Fiorillo Storyfinders Via Nomentana, 126 - 00161 Roma ITALY Tel +39 06-45436244 +39 340-7364203 <a href="mailto:lionella.fiorillo@storyfinders.it">lionella.fiorillo@storyfinders.it</a>

**non-contractual credits**



## BEKET • critical note by Rich Cluchey

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Extraordinary!

A fantastic plot of images; light and darkness burst onto the text as we try to make sense of it and land in a desert dimension which escapes immediate perception. Sense is not meaning. The search comes before the primary work of the actors and the camera captures, even within single frames, whatever seems to be escaping us. Frame after frame the director's skill fully recaptures every single shadow on the landscape or on the interior space of the words. Each actor occupies his place in the ancient history of our humankind.

"**Beket**" shows us a timeless human search. A necessary geography of our souls chasing or seeking a birthplace yet again. The moment of their becoming as the search goes on.

Thus "**Beket**" is more than a photographic journey. Perhaps the search for answers to what we've lost?

This film by Davide Manuli and his creative team, conveys the hope that we will be able to identify those forgotten horizons, which are a source of suffering.

"**Beket**" puts us into contact with the interior landscapes of the human soul. Humanity seeking the new. Our eternal visionary pursuits. Our questions satisfying the pettiness of our needs. Of what we could mystically find again as we seek our God.

"**Beket**" is proof that man is struggling against himself.

Eternally marching against time, while fighting and struggling against the sandstorms of the present.

Congratulations!

### **Rick Cluchey**

American actor, former life convict, founder in 1958 in San Quintino prison in California, of the renowned **San Quentin Drama Workshop** after being dazzled by the works of Beckett.

Rick Cluchey, sentenced to life imprisonment for armed robbery and abduction, discovered in the theatre the key to enduring such a long sentence.

From the seventies the group received permission to perform outside the penitentiary; it was the first drama group of its kind.

His passion for the theatre would soon turn Cluchey into one of the best actors of the works of Samuel Beckett, with whom he became friends and with the two often working together.

After just 12 years imprisonment, Cluchey received a pardon for high artistic merits.



Freak and Jajà, like Vladimir and Estragon, are in a no man's land, with no date or time. Earth is no longer inhabited by humans but a few strange survivors who appear from time to time.

The two protagonists, strangers to each other, meet at a bus stop in the middle of nowhere. The bus comes, but doesn't stop. It was carrying Godot, the God who manifested himself on the other side of the mountain, in the form of music. Having missed the bus, Freak and Jajà decide to set off on foot to seek him.

Thus they start their journey, during which they meet the bizarre characters inhabiting this barren land.

They come across a mariachi storyteller, two actors playing Adam and Eve in the middle of a salty lake, a child who seems to be a Godot spokesperson, an oracle living on the drilling derrick of an abandoned mine... and, finally, a lonesome girl living on the seashore.

At the end of their journey, however, Freak and Jajà will have to come to terms with their own destiny before meeting the infamous God ...



### **What relationship is there between Beckett's *Waiting for God* and your film?**

The film begins exactly where Beckett's play ended, in the sense that the protagonists are sick and tired of waiting for a God who never shows up and so make up their minds to go and seek him themselves, on foot.

### **Is there a relation of direct identification between the characters in the film and Beckett's characters in *Waiting for Godot*?**

Yes and no. A relation of direct identification really only exists for the two protagonists, but they're interchangeable according to the power relation that exists in a precise moments. To express myself more clearly, someone like Freak can become a Jajà and someone like Jajà can become a Freak. Life is continuous change, nothing ever remains the same.

### **And what's the relationship between *Beket* and your previous films?**

*Beket* sees the light as the third chapter of my trilogy on the cinema of solitude.

The first chapter is the short film about imprisonment *Bombay. Arthur road prison*, which won the 1999 Bellaria "Vela d'oro" award. The second is my feature film *Girotondo, giro intorno al mondo*, on the theme of social exclusion, and this third act is about the absurdity of existence. All three films are in black and white.

### **What kind of decisions were made, from a production point of view, for *Beket*?**

*Beket* took shape out of the need for free expression, outside rules or self-censorship. This led us, me with producers Bruno Tribbioli and Alessandro Bonifazi of Blue Film, to a retro operation, with great cinematic breadth. To allow ourselves this freedom it was necessary to think in terms of a small, agile, fast, cost-effective independent self-produced work.

The idea of identifying with Beckettian isolation in *Waiting for Godot* actually unifies the "poverty" of the production and the "wealth" of contents. The film was shot in 13 days with a crew of 10 people.



### **What's the sense behind the settings chosen for the film?**

Sardinia was chosen because of its marvellous natural landscapes, as yet uncontaminated, and for its splendid and necessary sunlight. Shooting took place in Gallura, Cabras, the Montevecchio mines, the Piscinas dunes and one setting outside Sardinia, the Castelluccio levels in Umbria.

### **Why the choice of black and white, in all but one scene?**

The film is entirely shot on location in daytime. With cinematographer Tarek Ben Abdallah (of Beppe Gaudino's *Giro di lune*, Marco Puccioni's *Riparo* and Rachid Masharawi's *Laila's Birthday*) we decided to film in super 16, with no artificial lights and only with a camera and stand, in real "purist" style, choosing "strong" "hard" film stock like Kodak 80 ASA b/w, which gave us the result we wanted.





### DAVIDE MANULI

Davide Manuli was born in Milan in 1967, he has directed two features, five shorts, three documentaries, and written one book.

He was personal assistant to Al Pacino for CHAL productions in New York in 1992, personal assistant to Abel Ferrara in Rome in 2003.

From 1987 to 1992 he was in New York acting at the Actors' Studio and at Lee Strasburg Institute.

He was lead actor in "*The Contenders*" produced by Milos Forman for Columbia University.

In 1993 he acted in the film "*Enchanted April*" by Mike Newell (3 Oscar nominations and winner of 2 Golden Globes).

In 1995, he was a finalist and won a scholarship at 'Premio Solinas' for the screenplay "*Girotondo, giro attorno al mondo*".

In 1996 he published the poetic - photographic book "*La mia incapacità di stare al Mondo*" with poems by Davide and photographs by Fabio Paleari.

In 2008 he acted in the film "*Nelle tue mani*" by Peter del Monte.

### FILMOGRAPHY

1997 "*Entre la chair et L'ongle, il y a la crasse*" Canal Plus France

1998 "*Girotondo, giro attorno al mondo*" produced by Gianluca Arcopinto  
Distributed by Pablo

Cittadella Fuji Award **Best Italian Independent Film**, Cittadella Fuji Award **Best Lead Actor** Arezzo Film Festival of Independent Cinema.

Sulmona Cinema Film Festival Ovidio d'Argento **Best Director**, Ovidio d'Argento **Best Sound Track**

1999 "*Bombay: Arthur road prison*" Vela d'oro at the Bellaria Film Festival

2000 "*Contromano- Il lavoro di Peter del Monte*" produced by Shooting Hope Production

2004 "*Abel Ferrara in Rome – Il documentario mai realizzato*"

2006 "*Inauditi-Inuit!*" present at the Film Festival Doc 2006



**Luciano Curreli**

He has starred in various film and TV productions, including:

*Girotondo, giro intorno al mondo* directed by Davide Manuli, *Regina Coeli* directed by Nico D'Alessandria and as Raul Crotti in Alex Infascelli's *Almost blue*.

He has starred in Michele Soavi's *La uno bianca* and Andrea Costantini's *Dentro la città*. He also works as acting coach responsible for character building at Beatrice Bracco's International Actor Training Centre and holds several intensive specialization seminars in various locations in Italy. He is the founder of the Training Studio, which has specialization courses for actors and theatre and movie production. He is acting coach for several Italian actors, including Kim Rossi Stuart, Valentina Cervi, Stefania Rocca, Valerio Mastrandrea, Marco Bonini, Simone Gandolfo, Edoardo Leo.

**Jerome Duranteau**

French actor who has studied at New York's Lee Strasberg Institute. He has had active roles in all Davide Manuli productions: as leading actor in two shorts, *Entre la chair et l'ongle y a la crasse* (Canal +) and *A pack of smokes*, playing the Junky in the feature film *Girotondo, giro attorno al mondo* and himself in the documentary *Inauditi-Inuit!*, which participated in the 2006 Turin Film Festival. He is leading actor in the award-winning short feature *La Perme* by Emmanuel Silvestre and Thibault Staib and has starred in the feature film by Roland Joffé, *Vattel*.

**Roberto "Freak" Antoni**

Roberto Antoni, a.k.a. Freak leader, singer, song-writer, front-man of the off-the-wall pop-rock band Skiantos, is considered one of the most interesting figures of the artistic and the Italian post-1977 cultural movement. He is a leading representative of the off-the-wall rock genre, definable as an ironic and desecrating form of rock'n'roll. He is also the author of several books and has acted in various underground films with the pseudonym of Tony Garbato. As Roberto "Freak" Antoni he has starred in Enza Negrone's *Jack Frusciante Left the Band* (1996) and Renato De Maria's *Paz!* (2002). In 2002 he took part in the Punx Crew project by Olly (formerly of The Shandon and The Fire) and Andre (Madbones) singing track number 4, "Canzone per gli Artisti" in the album *1997/2003*. He also guest-starred in the album *Gli Atroci*, by the heavy metal group of the same name.



## **Fabrizio Gifuni**

After graduating from the "Silvio D'Amico" Drama Academy he makes his theatre debut as Orestes in Euripides' *Electra*, directed by Massimo Castri, who will later direct him in Goldoni's *The Holiday Trilogy*. He is author of *'Na specie de cadavere lunghissimo* (2004, based on works by Pasolini and G. Somalvico and directed by Giuseppe Bertolucci) in which he also acts and which earns him the Hystrio and Golden Graal awards. He is also the author of *L'ingegner Gadda va alla guerra*. The play *I kiss your hands*, a semi-serious catalogue of Mozart's letters, also starring Sonia Bergamasco and with musicians Rea, Marcotulli, Damiani and Trovesi, dates back to 2006. In 2008 he's back on stage with *Non fate troppi pettegolezzi* (an original drama for voice and piano, dedicated to Cesare Pavese). His first film role dates back to 1996 in Anna Di Francisca's *La bruttina stagionata*. Notable roles also include: *Vite in sospenso* by Marco Turco, *The Way We Laughed* by Gianni Amelio (Golden Lion at the 1998 Venice Film Festival), *Un amore* and *Qui non è il paradiso* by Gianluca Tavarelli, *Il partigiano Johnny* by Guido Chiesa, *Hannibal* by Ridley Scott, *L'amore probabilmente* by Giuseppe Bertolucci, *L'inverno* by Nina Di Majo, *The Best of Youth* by Marco Tullio Giordana, *De Gasperi* by Liliana Cavani, *Sole negli occhi* and *Il dolce e l'amaro* by Andrea Porporati, *Signorina effe* by Wilma Labate and *La ragazza del lago* by Andrea Molaioli. In 2008 he is leading actor in Edoardo Winspeare's feature film *Galantuomini* (Presented at the Rome Festival) and in *Pope Paul VI* a two-part film for Rai TV. In 2002 he becomes the "European Discovery" at the Berlin Film Festival, receives a Golden Globe from the Foreign Press and wins the De Sica Prize. In 2004 he wins a Silver Ribbon Award as leading actor in *The Best of Youth*. In 2005 he wins the Flaiano Award, the Ischia Award and Rodolfo Valentino Award for his role as Alcide De Gasperi.

## **Paolo Rossi**

Born in Monfalcone in 1953, Milanese by adoption, for over thirty years Paolo Rossi has been moving from comedy clubs to major stages, alternating between traditional theatre and cabaret, television and circus tents: but on every occasion always offering his personal style of entertainment, which, though delving into the issues of today, never detaches itself from the teachings of the classics, ancient and modern, from Shakespeare to Molière, Brecht, and the love of his life, Comedy of Art. Paolo Rossi has the great merit of having drawn together theatre and rock audiences. Indeed, many of his monologues take flight like songs, with an extraordinary media impact, thanks also to his overwhelming skill in ever giving new life and ideas to a non-academic theatre bold enough not to betray its roots.



### Simone Maludrottu

World famous Boxer, 7 times European bantamweight champion, Simone Maludrottu is considered the best Italian boxer of the last 20 years. His latest victory, with a knockout, is against the Irishman Kelly, forced to throw in the towel after just a few minutes.

### Simona Caramelli

She has acted in several productions for the cinema – including *Nelle tue mani* by Peter Del Monte (2008), *Metronotte* by Francesco Calogero (2000), *Girotondo, giro intorno al mondo* by Davide Manuli (1998), *Femmina* by Beppe Ferlito (1997), *Tracce di vita amorosa* by Peter Del Monte (1990), *Neapolitan Diary* by Francesco Rosi and *The Second Time* by Mimmo Calopresti – and television, including *Lui e lei* by Betta Lodoli and *Hospital* by Alessandro Piva. Theatre roles include *The Last Days of Mankind*, directed by Luca Ronconi, and *Phaedra*, directed by Massimo Castri.

### Letizia Filippi

Actress and TV presenter. Her first TV appearance was on Rai's "Miss Italy" contest in 1994, where she ranked third. She has participated in many shows for Italian public and commercial television.



**TAREK BEN ABDALLAH • cinematography**

He has worked as cinematographer on *Laila's Birthday* by Rachid Masharawi (San Sebastian Film Festival 2008), *Riparo* (2008) by Marco Simon Piccioni; *Gas* (2005) by Luciano Melchionna; *Io che amo solo te* (2004) by Gianfranco Pannone; *Latina - Littoria* (2001) by Gianfranco Pannone, Best Documentary at the Turin Film Festival of that year; *Crudo* (2000) by Irma Immacolata, Palazzo Nomination at the European Golden Globea; *L'America a Roma* (1998) by Gianfranco Pannone (Locarno Film Festival); *Giro di luna tra terra e mare* (1997) by Giuseppe Gaudino, in competition at the Venice Film Festival.

**ROSELLA MOCCI • editing**

Assistant editor since 1991, she begins her career with Roberto Nanni in 1993 on the feature film *L'amore vincitore*. In 1997 she edits Mauro Cappelloni's *Stressati* and contributes to the editing of *Giro di lune tra terra e mare* by Giuseppe M. Gaudino, in competition at the the 54<sup>th</sup> Venice Festival. More films follow, including: *Spiaggia* by Mauro Cappelloni (1998), *Animali che attraversano la strada* by Isabella Sandri (2000), *L'Amore che non scordo*, *storia di comuni maestre* by Daniela Ughetta and Manuela Vigorita. She has been working with Davide Manuli since 2006, editing *Inauditi-Inuit*, in competition at the Turin Festival of the same year, and *Abel Ferrara in Rome – the documentary that was never made*.

**MISS KITTIN AND THE HACKER • music**

Top representatives, since the late 90s, of electroclash, a style that, drawing on 80s electro and new-wave, has become a genre in its own right.

**ALESSANDRA MOSTACCI • music**

Soloist and chamber music musician performing throughout Italy and abroad: France, Germany, Greece, Portugal, Spain, United States, Soviet Union. She is cofounder, with Roberto "Freak" Antoni of the Duo "Ironiko Kontemporaneo", composing two CDs in recent years.



**STEFANO IANNE • music**

His first instrumental work dates back to the early 90s with Sergio Grasso's "creativi" group. The album "Variabili Armoniche", featuring classical compositions for symphonic orchestra performed by an ensemble created for the occasion and directed by the arranger of all Stefano Ianne's work Valter Sivilotti, is released in 2006 for on the "Artesuono" label.

April 2008 sees the release of "Elephant", featuring world famous artists such as Rolf Hind (pianist with John Adams and the London Sinfonietta) and Antonella Ruggiero.

**VALENTINA STEFANI • wardrobe**

Years of experience as costume designer. Recent works include Peter Del Monte's *Nelle Tue Mani* in 2008 and Fabrizio Cattani's *Il Rabdomante* in 2007.

**MARCO FIUMARA • sound**

One of the most renowned live sound engineers for cinema and television in Italy and teacher at the Centro Sperimentale Film School. He is author of the essay "Il documentario e l'arte dell'ascolto" featured in the collective volume *L'idea documentaria – altri sguardi del cinema italiano*, Lindau, Turin, 2003. Films he has worked on include *Come tu mi vuoi* (2007, TV), *La stagione dei delitti* (2007), *Seduzione fatale* (2007), *Ultimo valzer* (2007), *Roulette russa* (2007), *Film nero* (2007), *Il fuoco di Napoli* by Alessandro Rossetto; *Notte prima degli esami* (2006), De Biasi's *Come tu mi vuoi* (2007), *Cemento armato* by Marco Martini (2007), *Mogli a pezzi* by Vincenzo Terracciano (2007), *L'ombra del passato* (2007), *L'ispettore Coliandro: magia nera* (2006); *L'ispettore Coliandro: in trappola* (2006), *L'ispettore Coliandro: vendetta cinese* (2006), *Un anno a primavera* (2005), *Le Cinéma passe à table* (2005), *Oltre il confine* (2002), *Qualcuno da amare* (2000), *Fate un bel sorriso* (2000), *La CapaGira* (2000), *Liberi burro* (1999), *Le faremo tanto male* (1998), *Strane storie* (1994), *Julies Balkon* (1993).

**FABIO CERRETTI • sound mixing**

He has worked as sound mixer on several films, including: *Il sol dell'avvenire* (2008), *Il commissario Montalbano: il gioco delle tre carte* (2006), *La pazienza del ragno* (2006), *Good Morning Night* (2003), *Pier Paolo Pasolini e la ragione di un sogno* (2001) *Il cane di terracotta* (2000), *La forma dell'acqua* (2000)



### 61st Locarno International Film Festival



61<sup>o</sup>  
Festival del film Locarno  
6-16 | 8 | 2008  
Concorso Cineasti del Presente

*in competition*  
*Filmmakers of the Present*

Independent critics' Gold Boccalino Prize for best film in all sections.

Motivation:

*...Because, if bold enough, cinema can become a visual merry-go-round capable of comically breaking any ties to plausibility to then broaden its metaphysical entr'actes in pursuit of a techno-trance version of Godot. Davide Manuli achieves all this with a healthy creative vehemence that leads him to draining, sketch after sketch, even the name of the Irish writer who becomes here a totem to refer to. A Beket with a C and a T taken away from the orthodox spelling of the name, because, as Freak Antoni's oracle-character keeps repeating... "I've found the right mood, I'm good, I'm good".*

### XII<sup>th</sup> Terra di Siena Film Festival

*in competition*



Critics' Award

Motivation:

*For transforming into beautiful images, courageously shot in black and white, a fundamental text in contemporary literature, Samuel Beckett's "Waiting for Godot".*



### XXVI<sup>th</sup> Edition Sulmona Festival

*in competition*



#### Special Jury Prize

Motivation:

For the poetry of its language and the visionary power of its images, the special jury prize goes to Davide Manuli for his *Beket*, a film that has the merit of transcending and reinventing a twentieth century theatre classic, and a film that is unique in current Italian cinema.

### Locarno in Rome - Review of the best Locarno Festival films organized by AGIS and ANEC

*special event*



### 4Film Festival Borderland - Terre di confine

*in competition*

**4FILMFESTIVAL**  **2008**

### VII<sup>th</sup> Foggia Independent Film Festival

*in competition*



BLUE  
*Film*





**Max Ophüls Festival**

*Spektrum Europe*



**Festival Internacional de Cine Contemporaneo de Ciudad de Mexico – FICCO CINEMEX 2009**

*in competition*



**26<sup>th</sup> Miami International Film Festival**

*Cutting the edge*



**Tiburon International Film Festival - San Francisco**

*in competition*



### BLUE FILM

Blue Film is an independent production company established in Rome in 2001, making feature films, shorts, documentaries, music videos and ads. It favours partnerships and alliances with European producers and private investors. From the very beginning Blue Film's production policy has targeted social themes and an innovative use of cinematic language and new technologies.

*Beket* (2008) feature film, directed by Davide Manuli  
Independent Critics' Award - "Filmmakers of the Present Competition", 61<sup>st</sup> Locarno Film Festival  
Special Jury Prize – XXVI<sup>th</sup> Sulmona Cinema Film Festival  
Critics' Prize – XII<sup>th</sup> Terra di Siena Film Festival  
In competition at the MAX OPHULS FESTIVAL, 'SPEKTRUM EUROPE' section (Germany)  
In competition at the 6<sup>th</sup> Mexico City International Contemporary Film Festival (FICCO CINEMEX 2009)  
In competition at the Miami International Film Festival, "Cutting the Edge" section  
In competition at the San Francisco Tiburon International Film Festival

*Beket* will be distributed in Greece from February 2009 with George Dendralidis' "Two-one-zero Films" showing at the Trianon and Mikrokosmos screens in Athens

**Il Sol dell'Avvenire** (2008) documentary, directed by Gianfranco Pannone,  
"Ici et ailleurs", 61<sup>st</sup> edition of the Locarno International Film Festival

**Nelle Tue Mani** (2008) feature film, directed by Peter Del Monte, Teodora Film distribution  
Special Event at the Turin Film Festival  
European Silver Ribbon Award and European Golden Globe for Kasia Smutniak as best new actress  
Quality Prize – Italian Culture Ministry

**Non Tacere** (2007) documentary by Fabio Grimaldi  
Best Documentary, 16<sup>th</sup> Arcipelago Festival

**Una Questione poco privata** (2007) documentary directed by Gianfranco Pannone  
Special event at the 64<sup>th</sup> Venice Film Festival

**Scafurchio Brothers** (2004) short film by Tiziana Gagnor  
presented at the 61<sup>st</sup> Venice Film Festival

**Io che Amo solo te** (2004), feature film directed by Gianfranco Pannone  
Sulmona Film Festival

**I Graffiti della mente** (2002) documentary by Pier Nello Manoni and Erika Manoni  
Best Documentary, Bellaria Film Festival  
Special Mention, Rencontres Internationale du Documentaire Lyon  
Best Documentary, 34th Bolzano New Works Festival



## **SHOOTING HOPE PRODUCTION**

**Beket** (2008), directed by Davide Manuli.

Independent Critics' Award - "Filmmakers of the Present Competition", 61<sup>st</sup> Locarno Film Festival  
Special Jury Prize – XXVI<sup>th</sup> Sulmona Cinema Film Festival

Critics' Prize – XII<sup>th</sup> Terra di Siena Film Festival

In competition at the MAX OPHULS FESTIVAL, 'SPEKTRUM EUROPE' section (Germany)

In competition at the 6<sup>th</sup> Mexico City International Contemporary Film Festival (FICCO CINEMEX 2009)

In competition at the Miami International Film Festival, "Cutting the Edge" section

In competition at the San Francisco Tiburon International Film Festival

Beket will be distributed in Greece from February 2009 with George Dendralidis' "Two-one-zero Films" showing at the Trianon and Mikrokosmos screens in Athens

**Inauditi-Inuit!** (2006) directed by Davide Manuli

In competition at the Turin Doc Film Festival

**Abel Ferrara in Rome – Il documentario mai realizzato** (2004) directed by Davide Manuli

**Contromano - Il lavoro di Peter del Monte** (2000) directed by Davide Manuli

**Bombay: Arthur road prison** (1999) directed by Davide Manuli

Vela d'oro al Bellaria Film Festival

**Girotondo, giro attorno al mondo** (1998) directed by Davide Manuli, produced by Gianluca Arcopinto, distributed by Pablo

Cittadella Fuji Award Best Italian Independent Film

Cittadella Fuji Award Best Leading Actor

Arezzo Independent Film Festival

Sulmona Cinema Film Festival

Ovidio d'Argento Best Director

Ovidio d'Argento Best Soundtrack

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